

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED; IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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SATURDAY, MAY 30, 1874.

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5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Debut of Madame Christine Nilsson.

THIS EVENING (SATURDAY), May 30, will be performed Gounod's Opera, "FAUST," with the following cast:—Faust, Signor Campanini; Mephistopheles, Signor Rota; Valentino, Signor De Reschi; Wagner, Signor Casaboni; Maria, Mdlle Bauermeister; Siebel, Madame Trebelli-Bettini; and Marguerite, Madame Christine Nilsson (her first appearance this season).

Extra Night—Mdlle Louise Singeli.

MONDAY, June 1, Flotow's Opera, "MARTA," with the following cast:—Lionello, Signor Fancelli; Plunketto, Herr Behrens (his second appearance in that character); Lord Tristano, Signor Borella; Un Serritore, Signor Marchetti; Nancy, Madame Trebelli-Bettini; and Lady Enrichetta (Marta), Mdlle Louise Singeli (her second appearance in that character). The Incidental Divertissement will be supported by Mdlle Blanche Ricolis, Mdlle Adelina Gedda, and the corps de ballet.

Second Appearance of Madame Christine Nilsson.

TUESDAY, June 2, "FAUST."

Extra Night—Debut of M. Achard.

THURSDAY, June 4, "LES HUGUENOTS," with the following great cast:—Raoul di Nangis, M. Achard (his first appearance in this country); Il Conte di St Bris, Signor Agnese; Il Conte di Nevers, Signor Galassi; De Coise, Signor Marchetti; Vassanes, Signor Bladini; De Retz, Signor Zoboli; Meru, Signor Casaboni; Coprifuoco, Signor Campobello; Huguenot Soldier, Signor Uri; I tre Monaci, Signor Fabrini, Signor Costa, Signor Giulio Perkins; Urbano, Herr Behrens; Margherita di Valois, Mdlle Alwina Vallerie; Urbano, Madame Trebelli-Bettini; Dame d'Onore, Mdlle Bauermeister; and Valentino, Mdlle Tietjens. The Incidental Divertissement will be supported by Mdlle Blanche Ricolis, Mdlle Adelina Gedda, and the Corps de Ballet.

Will shortly be produced, for the first time on any stage, a Grand Opera, entitled "IL TALISMANO," music by M. W. Balfe, with entirely new scenery, dresses, decorations, and appointments, having been many months in preparation. Principal characters by Signor Campanini, Signor Rota, Signor Catalani, Mdlle Marie Rose, and Madame Christine Nilsson.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at eight o'clock, the Opera to commence at 8.30. Prices—Stalls, 2s.; dress circle seats (numbered and reserved), 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from ten till five o'clock.

CRYSTAL PALACE.—The THIRD of the SERIES of SUMMER CONCERTS will take place this Day (SATURDAY), May 30, when Signor Randegger's Dramatic Cantata, "FRIDOLIN" (composed for the Birmingham Festival of 1873) will be performed. Vocalists—Madame Lemmens-Sherington, Mr Cummings, Signor Foli, and Mr Sandey. Organist—Mr E. Bending. The St Thomas's Choral Society and the Brixton Choral Society. Conductor—Signor RANDEGGER. Admission, Half-a-Crown, or by Guinea Season Ticket. Reserved Seats, Half-a-Crown.

CRYSTAL PALACE.—NATIONAL CONCERTS.—

The Concert on SATURDAY next, June 6th, will be devoted to English Music. The Programme comprising selections from the best English masters, from Purcell to Sir Charles Bennett. Vocalists—Madame Lemmens-Sherington, Signor Foli, &c. Crystal Palace Choir and Orchestra. Admission, Half-a-Crown. Numbered Stalls, Half-a-Crown.

SIR JULIUS BENEDICT'S ANNUAL GRAND

MORNING CONCERT, under the immediate Patronage of His Royal Highness the Prince of WALES, Her Royal Highness the Princess of WALES, His Royal Highness the Duke of EDINBURGH, His Royal Highness the Duchess of EDINBURGH, His Royal Highness Prince CHRISTIAN, His Royal Highness Princess CHRISTIAN, His Serene Highness the Duke of TECK, and

Her Royal Highness the Duchess of TECK (Princess Mary Adelaide),

will take place on MONDAY, June 8, at the FLORAL HALL, Covent Garden—to commence at Two o'clock—at which Madame Adelina Patti, Mdlle Albani, and the principal Artists of the Royal Italian Opera will appear. Stalls, £1 1s.; reserved seats, 10s. 6d.; at the principal Musicians; Austin's, St. James's Hall; the box office of the Theatre; and at Sir JULIUS BENEDICT'S, 2, Manchester Square, W. Programmes now ready.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 30, will be performed, "FAUST E MARGHERITA." Mdlle Marie Marimon, Mdlle Clemence Calasch (her first appearance in England), M. Faure, M. Maurel, Signor Tagliafico, and Signor Nicolini.

On MONDAY next, June 1, "DON GIOVANNI." Mdlle Adelina Patti, Mdlle d'Angeri, Mdlle Marie Marimon, Signori Nicolini, Ciampi, Tagliafico, Capponi, and M. Faure.

On TUESDAY next, June 2, "RIGOLETTO." Mdlle Albani, Mdlle Scalchi, Mdlle Corsi, Signori Graziani, Manfredi, Tagliafico, Baguer, Fallar, and Bolis. Conductor—Signor BEVIGNANI.

On THURSDAY next, June 4, "DINORAH." Mdlle Adelina Patti, Mdlle Cottino, and Mdlle Scalchi; Signori Bettini, Capponi, Sabater, and M. Maurel.

On FRIDAY next, June 5, "GUGLIELMO TELL." Madame Sinfico, Mdlle Scalchi, Mdlle Cottino; M. Faure, Signori Bagagloli, Tagliafico, Fallar, Baguer, Sabater, and Bolis.

On SATURDAY, June 6, "LA SONNAMBULA." Amina, Mdlle Albani.

"MIGNON."

The Opera of "MIGNON," by Ambroise Thomas, is in Rehearsal, and will shortly be given, for the first time, at the Royal Italian Opera. The principal rôle will be undertaken by Mdlle Albani, Mdlle Marimon, Mdlle Smeroschi, Signor Nicolini, Signor Ciampi, and M. Faure—a perfectly exceptional cast of the characters.

"LUISA MILLER."

Verdi's Opera, "LUISSA MILLER," is in active preparation, and will shortly be produced, for the first time, at the Royal Italian Opera, the principal part being performed by Mdlle Adelina Patti.

The Opera commences at 8.30. The Box office, under the portico of the Theatre, is open from ten till five o'clock. Pit tickets, 7s.; amphitheatre stalls, 4s. 6d. and on; amphitheatre, 2s. 6d.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

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Her Most Gracious Majesty the QUEEN.

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Her Royal Highness the Duchess of TECK.

His Serene Highness the Duke of TECK.

and

His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

Principal—Sir STERNDALE BENNETT, Mus. D., D.C.L.

The NEXT PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY Morning, the 9th June, at Two o'clock, when will be performed Haydn's IMPERIAL MASS in D Minor, and other works of interest. Conductor—M. WALTER MACFARREN.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,

4, Tenterden Street, Hanover Square.

SIGNOR and MADAME GUSTAVE GARCIA'S First
Annual MORNING CONCERT, at ST GEORGE'S HALL, Langham Place, on
WEDNESDAY, June 10th, 1874. Vocalists—Mesdames Regan-Schimon, Enquist, Antoinette Sterling, Garcia; Messrs Gardoni, Garcia, Santley. Instrumentalists—Messrs Ernest Pauer, Sauret, Aphomas. Conductors—Messrs BANDEGEER, W. GANZ, Gounod's "Blondina" (12 chapters) will be sung by Signor and Madame Garcia. Boxes, £2 2s.; stalls, 10s. 6d.; balcony, 5s. Tickets at the Hall; Booksellers and Musicians in Bond Street; and of Signor GARCIA, 54, Portsway Road, Maida Hill.

BELFAST—The Belfast Musical Society are ready to entertain Applications for the post of their Conductor. He must be thoroughly efficient in training Chorus and Orchestra. To a first-rate Pianist and Organist there are excellent openings. Further particulars on application to the Hon. Sec., Music Hall, Belfast.

ROYAL ITALIAN OPERA.

Although there is still no novelty to record, the performances at Mr Gye's theatre have been both varied and interesting. The return of Madame Adelina Patti has brought the operatic season to its meridian; and since her first appearance in the *Barbiere di Siviglia* (already noticed) she has sung in three other operas—*Dinorah*, *Don Giovanni*, and *Les Diamants de la Couronne*. The first and second of these might also be dismissed in a line, so often are they given and so often described, with Madame Patti as one of their chief attractions. Yet, striking as was her impersonation of Meyerbeer's romantic heroine when, twelve years since (August, 1862), she first attempted it, the improvement year by year is manifest, and it now approaches as nearly as possible the ideal perfection which the composer must have had in his mind. The audience showed their strong sense of this by continuous applause, and an enthusiastic encore awarded to the poetical scene with the shadow. Madame Patti's chief companions were Signor Bettini, an excellent Corentino; M. Maurel, a Hoel worthy of the most eminent disciple of M. Faure; and Mdlle Scalchi, who gives the air of the chief goatherd (Act 2)—so well suited to her rich contralto voice—as effectively and with as much success as ever. The music in the eclogue (last act) was assigned to Signor Capponi (the hunter), Signor Sabater (the reaper), Mdlle Scalchi and Mdlle Cottino (the goatherds), who all four joined their voices in the prayer, "Gran Dio, padre nostro." Signor Vianesi was the conductor. About the Zerlina of Madame Patti it would be difficult to invent another phrase. Never, perhaps, was the sprightly village girl, sketched by Da Ponte, and idealized by the exquisite melodies which Mozart has put into her lips, more vividly brought before us. Mdme Patti's acting is on a par with her singing. It is almost superfluous to add that the popular airs, "Batti batti" and "Vedrai carino," were repeated in obedience to general demand, as well as the duet, "La ci darem," in which Mdme Patti's associate was M. Faure, now the model Don Giovanni. M. Faure has played the part both in French and Italian, and is thorough master of its characteristics. As an example of his vocal fluency, the air "Finchè dal vino" may be cited; and, as an example of his vocal expression, the serenade, "Deh vieni alla finestra," addressed to Elvina's waiting-maid (encored, as of old). The *Donna Anna* of Mdlle D'Angeli is earnest and conscientious. She may not possess the power requisite for an emphatic delivery of "Or sai che l'indugno," but she throws much passion into it. Mdlle Marimon's *Elvira*, like everything she essays, is artistic; though we hardly think the part becomes her so well as others in which she has been seen and heard to the highest advantage. The other characters were well represented; M. Maurel, at a few hours' notice, studied the part of Masetto, in consequence of the indisposition of Signor Tagliafico. Signor Vianesi conducted in the orchestra, and the execution of Mozart's music from the overture to the *finale*, when the Statue appears, offered little to criticize. That M. Faure's engagement would lead to a reproduction of the *Hamlet* of M. Ambroise Thomas might have been taken for granted. Anything more striking than this gentleman's assumption of the Shakesperian hero has rarely been witnessed on the operatic stage. Fine and impressive from the beginning, it has ripened into excellence, and perhaps never produced a livelier impression than the other night, when the opera was selected for his first appearance. Mdlle Albani was once more the Ophelia, in which character last year she created so genuine an impression. Her impersonation of the unhappy daughter of Polonius was then full of charm, even to those who had vivid remembrances of the performance of Mdlle Christine Nilsson, the original in Paris (1868), and also in London (1869—the year of the "amalgamation,") when Mr Santley was Hamlet. It now exhibits still higher qualifications. The music of M. Thomas, by no means accommodating, offered certain difficulties, which, in 1873, had not been quite overcome by the young Canadian; but persevering study with one so gifted may accomplish almost anything, and it is now entirely within her grasp. Not to enter into details, which would be merely to repeat what has been said before, we may add that the last scene—that of Ophelia's madness—is irreproachable, and that Mdlle Albani's delivery of the address to the Syren—

"Bella e blonda
Dorme in son dell' onda"—

was as plaintive as the melody to which M. Thomas has so happily allied it—one of the most beautiful of known Swedish national airs. In each successive performance Mdlle Albani advances a step in public estimation. The part of the Queen—originally played in London by Mdlle Sinico, then by Mdlle Tietjens, and subsequently by Mdlle Caillag—is now in the hands of Mdlle D'Angeli, whose great scene with Hamlet alone proved her to be equal to the task. The other characters are all more or less completely sustained; but, even with a Hamlet like M. Faure and an Ophelia like Mdlle Albani, it is doubtful if this elaborate French work can ever obtain a wide popularity in England. The performance was conducted by Signor Bevignani, who also directed that of *Der Freischütz*, the chief characters in which were allotted to Mdlle D'Angeli, whose Agatha, although the music is occasionally a little beyond her physical means, is again distinguished by the good qualities recognized last season; Mdlle Bianchi, a lively and agreeable Annetta, acting and singing the part with genuine spirit; Signor Bettini, as usual, a more than acceptable Max; and M. Faure, about whose Caspar it is unnecessary to speak. It is always pleasant to listen to the music of this most popular and characteristically German of German operas, no matter in what language, German, English, French, or Italian. The overture was encored, as seldom fails to happen; M. Faure was also encored in the "Drinking Song," and the same compliment was paid to the "Huntman's Chorus."

The success last year of Mr Gye's Italian version of Auber's *Diamants de la Couronne*, with Mdme Adelina Patti as the Portuguese Queen, was enough to call for its revival, as a sure attraction; and so it proved on Saturday night, when, perhaps, the most crowded audience of the season assembled to hear it. Signor Vianesi, the conductor, too true an artist to disdain well-meant advice, has made curtailments in the added accompanied recitatives, omitted interpolated pieces, and restored others upon which the musician relied for his effect and the author for a full comprehension of his plot; so that we have now the opera pretty nearly in its integrity. If Mdme Patti would also consent to omit the interpolated air from *Leicester* (one of the French master's earliest operas), which has nothing to do with the subject and spoils the *dénouement*, the change for the better would be complete. No one could give more point than this accomplished lady to the original climax; and, therefore, no one is less justified in departing from it. As for the rest, it is perfection—better even than last year. Never was Mdme Patti more brilliant than on Saturday night. The striking points in her impersonation of the most romantic of Scribe's heroines have been described. The great vocal display, as before, was the air with variations in the second act, which created the accustomed sensation. Mdme Patey was mated with a Diana, in Mdme Sinico, worthy of her Caterina. The familiar "bolero" was sung by both ladies with such spirit, and in a manner so faultless, as to evoke an encore not to be resisted. It was sung again accordingly. The Enrico was Signor Bettini, who enters with geniality into the spirit of the part; and the other characters were assigned to Signori Ciampi (Rebolledo), Sabatier (Sebastiano), &c. The overture was well played, and the whole performance afforded satisfaction.

Verdi's *Ernani* cannot be reckoned among those works with which the English public are familiar, inasmuch as, during the last twenty years, very few performances of it have taken place. It served for the *début* of Signor Graziani, during Mr Gye's tenancy of the Lyceum Theatre; it was produced by Mr Mapleton in 1866, when Mdlle Tietjens, Signor Tasca, and Mr Santley were in the cast; and it was revived at Covent Garden in 1873, with Mdme Patti as Elvira, the late Signor Mongini as Ernani, and Signor Graziani as the King. Bearing in mind the constancy of our opera-goers to a work they really approve, the inference is that *Ernani* enjoys little popularity in this country. Such, beyond doubt, is the fact, and we are not at all disposed to complain of it. There are some effective numbers in the opera, but its story is so repulsive, its characters, with a single exception, so unworthy, and its music, as a whole, so crude and coarse, that we wonder *Ernani* did not long ago take its place in the limbo where many better works are hopelessly shut up. As it is, nobody pretends to believe that *Ernani* survives for its own sake. The opera serves admirably to show off a dramatic *prima donna*; and, were the story ten times more repulsive, and the music far less worthy,

it would, for this reason, keep a hold on life. A really popular "first lady" can do anything. She is the hope of indifferent works, the sheet-anchor of bad composers; and *Ernani* has reason to be thankful for her existence.

The success of M^{me} Patti's *Elvira* last year fully warranted its presentation on Tuesday night, and, if the audience was not quite so large as usual when the great artist plays, it was large enough for another triumph. We need not go once more over ground thoroughly worked last year, and set forth in detail the excellence of M^{me} Patti's representation. Vocally and dramatically her *Elvira* was just the same as that already described at length; and it will be enough to say that the accomplished lady's success in "*Ernani involami*," and in the exciting business of the last act, asserted her position as at once a singer and an actress of phenomenal ability. M^{me} Patti was, of course, the object of all sorts of flattering notice from the well-pleased house. Signor Nicolini made another step forward by his embodiment of *Ernani*, always acting with manly force and propriety, while singing with a fervour which, at the right time, amounted to passion. The *Don Carlos* of M. Maurel, who has succeeded to the place last year occupied by Signor Graziani, also gave entire satisfaction. The King does not make a very respectable figure in the drama; but M. Maurel played with none the less dignity on that account, while his admirable voice and style were perfectly suited by a good deal of the music. Signor Bagaglioni's fine voice was heard once more in the part of *Da Silva*, though *Da Silva* himself could hardly be recognized. The *mise-en-scène* came fully up to the Covent Garden standard, and the general performance was very creditable to Signor Bevignani, who conducted.

The other operas performed during the past week have been *Guillaume Tell* (Monday); *Lucia* (Thursday); *Il Barbier* (Friday); and *Faust e Margherita*—with M^{me} Marimon and M. Faure—is announced for to-night. Meanwhile *Mignon* (Thomas) and *Luisa Miller* (Verdi) are in preparation—the one for M^{me} Albani, the other for M^{me} Patti.

DORDRECHT.—The *Requiem*, by Herr Johannes Brahms, and *Loreley*, by Dr Ferdinand Hiller, were very excellently performed here a short time since.

BAYREUTH.—Thanks to the sum advanced by King Ludwig of Bavaria, the completion of the celebrated National-Festival-Stage-Play-Theatre of Herr R. Wagner may be looked upon as a certainty. The scenery is to be painted by the Brothers Brückner, after designs by Herr J. Hoffmann. The costumes, also, have been designed by the last-named gentleman. The machinery has already been fixed by Herr Brandt, chief-machinist of the Court Theatre, Darmstadt.

BRUSSELS.—Now that the Théâtre Royal de la Monnaie has closed, the band of that establishment is giving concerts at Waux-Hall, but that locality was never calculated for such a May as the May of the present year. However fond people may be of music, they prefer hearing it in some place where they do not run the risk of being soaked by the pitiless rain or stabbed to the marrow of their bones by a fierce north-easter. The consequence is that the poor musicians are doing very bad business, besides catching cold and sowing the seeds of rheumatism and its long train of attendant ills. Under the circumstances, it has been proposed that they should be allowed, when the weather is against them, to give their concerts in the Theatre. A writer in the *Guide Musical* says in reference to the subject: "It is now three weeks that our unfortunate orchestra has sat with folded arms in the rheumatic enclosure of the Rue de la Loi. If the bad weather should continue, our musicians will lose a whole month of their emoluments, without any hope of making up for their loss, and most of them require the money to live, for, at the end of the year, it is only by the most prodigious feats of economy that they can succeed in making both ends meet. Now, they would not be in their present lamentable position if, at the termination of the operatic season, they had been permitted to give their concerts in the Theatre. At this moment, instead of mourning over a deficit, they would have the agreeable prospect of signalizing the month of May by a bonus. It is to be hoped that our Ediles, who are everlastingly protesting about their solicitude for our musical artists in general and the orchestra of the Monnaie in particular, will enable the latter, next summer, to gain their livelihood despite the rain and the cold, by granting them the option of giving their concerts in the Monnaie on those evenings when Boreas is up to his tricks."—The Théâtre des Galeries was to close on the 31st inst., and to re-open on the 1st August, with Mad. Judic as the heroine of *La Belle Bourgeoise*.

HER MAJESTY'S OPERA.

Mr Mapleson's new *prima donna*, M^{me} Louise Singelli, has established her claims to a distinguished place in the opinion of the operatic public. She has now appeared four times as Caterina, in the *Diamans de la Couronne*, and on each occasion winning new favour. A more engaging assumption in its way has not often been witnessed. The mere fact that the new Caterina is endowed with personal attractions, realizing the idea entertained of the young and adventurous Queen of Portugal, is not enough to account for the success achieved. She has other recommendations. M^{me} Singelli is a graceful and natural actress, and possessor of a voice of the most agreeable quality, which she knows already how to use to advantage, and which, with persevering study, may enable her to achieve great things. All that is now required is that she should undertake some other part, by which her artistic pretensions may be tested. We have not the slightest doubt as to her future career. Anything more perfect than the manner in which Auber's orchestral accompaniments are rendered could not be imagined. Sir Michael Costa seems to have taken as much interest in their complete and satisfactory execution as if they had been his own. Moreover, he allows the composer to speak for himself.

The revival of *Le Nozze di Figaro* at Her Majesty's Opera was reckoned upon as a matter of course. Mr Mapleson has not only, in M^{me} Tietjens, a Countess Almaviva without a rival, and a Cherubino, in Madame Trebelli, who, though her voice is not the voice for which Mozart composed the music, would be equally without a rival, but a new Susanna, in M^{me} Marie Roze, who, in some respects, may challenge comparison with the best existing representatives of the character. M^{me} Roze's acting is lively and natural, and she sings the music well throughout. Nothing could be more pure and unaffected than her soliloquy, "Deh vieni," in the last act. The other characters were sustained by Signor Rota (the Count), Signor Agnesi (Figaro), Signor Borella (Bartolo), and Signor Rinaldini (Basilio). Encores were awarded to the overture (superbly given); "Voi che sapete" (Madame Trebelli); "Crudel! perche finora" (M^{me} Roze and Signor Rota); and "Sull'aria" (M^{me} Tietjens and Roze). Sir Michael Costa is never more in his element than when conducting the operas of Mozart; and it would be difficult to surpass the excellence with which the instrumental parts—so ingenious and rich in this, in its kind unparalleled, work—are played under his direction.

Lucrezia Borgia was the opera in which Signor Campanini was first heard among us, and welcomed as that long-coveted boon to operatic circles—a new tenor, with a voice to charm, and the capability of employing it artistically. Signor Campanini was accredited with both requirements; and, as our opera-going readers may not have forgotten, was received with enthusiasm. No less hearty a greeting awaited him the other night; and it must be allowed that his recent sojourn in the United States has in no way deteriorated the quality of his voice, or helped (as often happens to singers under the same circumstances) to induce him to exaggerate expression. *Lohengrin* and *Aida* notwithstanding, in both of which operas he has been singing of late, leave his resources just as we remember them; and his "Di pescatore ignobile" was delivered with the same feeling, and encored with the same unanimity, as at Her Majesty's Opera in 1872. In the famous trio of the second act (with M^{me} Tietjens and Signor Rota) Signor Campanini was no less effective, and another encore was the result; and so, including the interpolated air from *Don Sebastiano*, which was unanimously applauded—he went on to the end. About the magnificent *Lucrezia* of M^{me} Tietjens it is needless to speak—any more than of the Mafeo Orsini of Madame Trebelli, who, as a matter of course, was called upon to repeat the "Brindisi," made famous by Alboni. Signor Rota played the Duke with much dramatic power, and the minor parts were intrusted to competent hands.

On Saturday night the fourth performance of *Caterina* was given. The operas for the past week have been—*Le Nozze di Figaro* (Monday); *Lucrezia Borgia*—with M^{me} Tietjens and Signor Campanini (Tuesday); and *Martha*—with M^{me} Singelli as the heroine (Thursday). To-night M. Gounod's *Faust* is announced, for the *début* of M^{me} Christine Nilsson.

THE SONS OF THE CLERGY.

The 220th Anniversary Festival of the Sons of the Clergy was held on the afternoon of Wednesday week, under the dome of St Paul's Cathedral. We have so frequently spoken of the objects on behalf of which these celebrations were originally set on foot that to describe them again in detail would be superfluous. Enough that they are a means of aiding the funds of the Corporation for assisting necessitous clergymen, pensioning their widows and aged single daughters, educating, apprenticing, and providing outfits for their children. The history of the Institution is thus briefly related in the official programme of the day:—

"The first Festival was held in St Paul's Cathedral in the year 1655, when certain zealous members of the Church, moved with compassion for the helplessness and privations of the clergy, suffering under the calamities of those times, formed themselves into an association to alleviate their distress. This private association was soon followed by the establishment of a public body, incorporated by Royal Charter from Charles II., and which, from the circumstance that the first promoters of the Festival were all sons of clergymen, became commonly known as the Corporation of the Sons of the Clergy."

To the above may be added—for the sake of giving wider publicity to a cause so eminently deserving—the subjoined explanatory statement:—

"Due inquiry being first made into the facts and merits of the case, aid is promptly given according to the relative deserts and exigencies of the applicants, and if the particulars, touching and interesting as they frequently are, could be published, the Governors are persuaded their funds would be much augmented. The wealth of this country having largely increased, and the number of clergymen with scanty incomes having nearly doubled within the last few years, upon the greater number of whom very arduous work and heavy responsibilities are imposed, the Governors venture to urge very earnestly the claims of a society which for two hundred and twenty years has exerted itself to provide for the unavoidable wants of a large and meritorious class of the community."

We are informed that in 1873 donations were accorded by the Government of the Institution to 256 clergymen; pensions and donations to 912 widows and aged daughters of clergymen (spinster); apprentice fees, outfits, and educational grants to 287 children. As usual, however, in most such cases, the funds at disposal are inadequate; and so the religious public is invited to assist freely. The stewards have now set a good example, those immediately in office contributing a donation of not less than thirty guineas, and those previously in office a donation of not less than twenty guineas. No better way of inducing the public generally to sympathize with the good work in hand could have been devised. There was, according to custom, full Cathedral Service, with music of a more elaborate character than at ordinary times. The choir numbered some 250 voices, including delegates from other places, besides amateurs. There was also an orchestra, complete in every department.

When the congregation were seated, Mendelssohn's overture to *Athalie* was performed. The Rev. W. C. Webber, Succentor and Sub-Dean of the Cathedral, intoned the prayers. The music of the Suffrages was, we need hardly say, that of Tallis—"Festival use." As last year the *Magnificat* ("My soul doth magnify the Lord") and the *Nunc dimittis* ("Lord, now lettest Thou Thy servant depart in peace") were those written by Dr Stainer. The anthem, after the third collect, was Mendelssohn's setting of the 42nd Psalm ("As the hart pants," &c.) Before the sermon the Old Hundredth Psalm was sung in alternate verses of unison and harmony, the congregation joining in heartily. After the sermon the united choirs gave the "Hallelujah" from Handel's *Messiah*, accompanied by the organ and orchestra. No better selection could have been desired. The credit belongs to Dr Stainer, Sir John Goss's worthy successor, who, in surprise like the members of the choir and orchestra, conducted the whole.

The sermon was preached by the Bishop of Peterborough. After the Benediction the congregation slowly dispersed with the accompaniment of an organ voluntary, played in masterly style.

BRESLAU.—Herr R. Wagner's *Meistersinger von Nürnberg* has been produced here, but does not appear to be particularly successful. As the inhabitants persist in not crowding the Theatre, the Railway company, in conjunction with the Manager, have organized special trains, in the hopes that the population of the environs may feel inclined to come and fill some of the vacant places—which are so numerous.

BALFE.

(From the "Carlow Post.")

Providence seems to have distributed amongst nations the same disproportion of pre-eminent talents and brilliant intellectual faculties as amongst individuals. The past and present history of the world tells us of entire countries and empires of vast extent that have at no period produced men of more capacity than was absolutely necessary to enable them to perform the respective duties of their every-day calling and avocations, whilst, on the other hand, states, insignificant in a territorial point of view, have been wonderfully distinguished for the large number of their inhabitants who have shone conspicuously in every art and science known to man. Greece and Rome, and even nations before their time, were famous in days of yore for the scintillations of genius and the emanations of mind which still shed a glorious halo round their memories. Amongst the most favoured spots of the earth, in these respects, this little Green Isle of ours has long been reckoned. In song and story, in the senate and the field, the sons of Erin have won their bays and laurels, shedding a lustre on their names and country for all ages. Her ever-tuneful lyre has been strung to the sweetest and most stirring melodies that ever enchanted the ear or entranced the soul! But of all her bards and lyrists none have excelled—none equalled—the immortal Balfe. This being admitted wherever his exquisite productions are known and appreciated—and where are they not?—it is not only due to him and the nearest and dearest to him who are still amongst us, but to his countrymen, one and all, to show the world how well we can appreciate, how fondly we can and do cherish, how lastingly we remember in our heart's core the glorious inspirations which flowed in such numbers and such thrilling sweetness from his prolific genius. Like the immortal Mozart, it would appear as if he had been cradled in an enchanting stream of seraphic music, and that, as he glided through life, the celestial strains accompanied him, and never deserted him to the moment when his soul was winged to the realms of eternal harmony. It is, nevertheless, a singular fact that, although his countrymen are, as well they may be, proud of him as one of the most brilliant geniuses of their land, no public memento, no storied urn, or marble bust has been raised—no national tribute of any kind yet paid to the incomparable composer, in Ireland. At length, however, a movement has been fittingly inaugurated for paying in some appropriate shape the debt which Ireland owes to one whose melodies, as long as "music hath charms" to enchant the listening ear, will be heard with delight; and, we rejoice to say, a committee has just been formed, determined to do all it can to pay, with interest, we trust, the long-standing debt to the memory of Michael William Balfe. Let no one "stand on the order of the doing." Good may be done in a thousand ways as soon as the means of doing it have been secured. Let funds, therefore, be procured in any and every way that can be properly devised. The requisite sum once sent in—if it prove commensurate with the great object in view, and we feel confident that it will prove so—the form which the memorial should take will be easily arranged. Every-one will agree with us that it should be in every respect not only worthy of the memory of him to whom it is devoted, but also fully express his countrymen's admiration of his genius, and their lasting esteem and veneration for his unblemished character, and for the possession, in an eminent degree, of all those rare and estimable qualities which endear man to man and perpetuate the recollection of him to all ages. We are gratified to find that, at a meeting of the Committee held on Monday week, it was decided to empower the sub-committee then appointed to issue circulars soliciting subscriptions for the execution of a life-size statue, in addition to the founding of a scholarship in the Royal Academy of Music.

VENICE.—The Vienna Choral Association of Men's Voices (Männergesangverein) have been invited by the Mayor to visit this city next August, and have accepted the invitation.

THE HAGUE.—The Festival got up by the Society for the Propagation of Music will take place on the 12th, 13th, and 14th June. The principal vocalists will be Mad. Gips, soprano; Mad. Collin-Tobisch, contralto; Herr Gunz (from Hanover), tenor; and Herr Gura (from Leipzig), barytone.

LETTERS FROM MENDELSSOHN TO HILLER.*

"Berlin, 17th August, 1838.

"DEAR FERDINAND,—Your yesterday's letter delighted me so much, that I do not like to lose any time in telling you so. It is the neatest of all that I have ever had from you, and I read it again and again, always with new delight at the happy and tranquil mood which it reflected, at each separate good and loving thing in it, at the beginning and the middle and the end. I am so glad that such happiness should fall to your share, and I wish you joy of it with all my heart, or rather I enjoy it with you, for I see from your letter how to enjoy it. It must indeed be delightful there at Bellagio with your mother; and it is because you seem so penetrated by this happy feeling, that your letter gave me so much pleasure, for, I confess, I had hardly expected it. What you tell me about the new oratorio is also not so bad, and I can see from all this that you are just now living exactly the sort of life that I always wished you to live, and about which I was always holding forth to you—it's all the same *where*—may Heaven keep it so for you always, and may you always think of me as affectionately as you do in this letter. The Babylonians certainly had valve trumpets (in fact all Babylon was a kind of valve trumpet), such luxurious, arrogant Orientals would hardly be satisfied with mere trumpets in C. But please don't call them *trompettes à piston* in your score, I have such a hatred for the word *piston*—you see I am a regular doctor of philosophy. Well, and when the oratorio is finished, are we to hear it in Germany? Now, that will really be a word in season. Only mind you do it somewhere within my reach, so that I also may have my share in it, I mean in the first performance; you should do it in Leipsic, that would be splendid, and all the singing and playing faculties of the place should be on their mettle for your service. Do get it done soon, and tell me a great deal about it, so that I may at least have a foretaste of it meanwhile.

"I agree with every word you say about the Novello, and also about Liszt. I am very sorry that we are not to have the overture, but of course I can understand that you don't want any of it to be played before the first performance. And will that be next winter? And is the whole oratorio actually sketched out in four parts? That's really industrious. In this way you at once give me an example for the ten operas and ten oratorios which you say I am to write in the next twenty years. I assure you, I feel the greatest desire and stimulus to follow your advice and example, if only there was one true poet to be found in the world, and he were my friend. It is too difficult to find all that at once. One would have to be driven to it. Germany is wanting in such people, and that is a great misfortune. Meantime as long as I don't find any, I shift for myself, and I suppose one will turn up at last. Your Psalm with the instrumental accompaniment and your Wedding Chorus I received here, haven't I thanked you for them yet? It seems to me as if I had, and if I am mistaken I must tell you again how much pleasure you gave me with the latter, and what happy days are recalled by every note of the former. Your abridged Fernando Overture I received at Leipsic, and I think of giving it at the beginning of the Subscription Concerts; I shall write you all about it, and send it you directly afterwards (at the beginning of November perhaps, if that is soon enough?) by Härtel and Ricordi. I shall add a couple of new things of my own; I wonder what sort of impression they will make upon you in Italy!

"My time in Berlin is almost over now, I think of going back to Leipsic in four days; they are going to do my *St. Paul* there in the church, and the rehearsals begin next week. Our family life here has been so pleasant; yesterday evening, when I went over to tea and found them all assembled, I read them a good deal out of your letter, which gave them great pleasure, and they told me to give you many kind remembrances. We were together like that every evening, talking politics, arguing, and making music, and it was so nice and pleasant. We only had three invitations the whole time, and of music in public I heard little more than I was obliged; it is too bad, in spite of the best resources. I saw a performance of *Oberon* last week which was beyond all conception—I believe the thing never once went together all through; at the Sing-Akademie they sang me a piece of my own, in such a way that I should have got seriously angry, if Cécile had not sat by me and kept on saying: 'dear husband, do calm yourself.' They also played me some quartets, and always bungled the very same passages that they had bungled ten years ago, and which had made me furious ten years ago—another proof of the immortality of the soul. My third violin quartet in D is finished; the first movement

pleases me beyond measure, and I wish I could play it to you,—especially a *forte* passage at the end which you would be sure to like. I am also thinking of composing an opera of Planché's next year; I have already got two acts of the libretto, and like them well enough to begin to set to work. The subject is taken from English history in the Middle Ages, rather serious, with a siege and a famine,—I am eager to see the end of the libretto which I expect next week. I also still hope to get words for an oratorio this year.—You see, that I was already going to follow your advice of my own accord, but, as I said before, the aid and invention of the poet is wanting, and that is the chief thing. Pianoforte pieces are not exactly the things which I write with the greatest pleasure, or even with real success, but I sometimes want a new thing to play, and then it also occasionally happens that something exactly suitable for the piano comes into my head, and even if there are no regular passages in it, why should I be afraid of writing it down? Then, a very important branch of pianoforte music which I am particularly fond of—Trios, Quartets, and other things with accompaniment,—is quite forgotten now, and I greatly feel the want of something new in that line. I should like to do a little towards this. It was with this idea that I lately wrote the sonata for violin, and the one for 'cello, and I am thinking next of writing a couple of Trios. I have got a Symphony in B flat in hand now, and mean to get it finished soon. I only hope that we shall not have too many foreign *virtuosi* at Leipsic this winter, and that I shall not have too many honours to enjoy, which means, concerts to conduct. So Herr F. has gone all the way to Milan. Br., he is enough to spoil the warm climate. Yes, you see, I have to digest such creatures, and am in Leipsic, instead of at Cadenabbia, where I once was, opposite your present lodging. When I am writing to you at the lake of Como, I feel the greatest longing to see that paradise again, and who knows what I may do in the next years! But you will first have to be here with your oratorio, which is best of all. Do you know that my sister Fanny will perhaps see you soon? She intends going to Italy with her husband and child, and only returning next year. When I know more definitely about her journey I will tell you, so that she may not miss you, as Franck did. Now good-bye, write to me soon to Leipsic, just such another splendid letter. Once more, thanks. Remember me to your mother. Farewell, farewell.

"Your FELIX."

THE ROAD OF JOY.

O'er life's short way the billows roll
Of love and enmity;
And floating far comes death's sad toll,
Echoing many a sigh.

We pass the darken'd road of sin;
A brighter one comes next;
With anxious heart we enter in—
Joy, sorrow, intermix'd.

A heavenly land is that, indeed,
Where nought doth bliss alloy;
And thereunto one road doth lead,
Its name—the Road of Joy.

H. J. B. (aged 11).

MUNICH.—Herr Nachbaur, the tenor, who, influenced by his fear of cholera, fled rather precipitately from this capital some time ago, has been re-called by the King, and re-engaged for three years, at a salary of nine thousand florins, that is, about nine hundred pounds sterling. He will be employed only three months in each year, and consequently be able to accept engagements elsewhere for the other nine months out of the twelve.

REGGIO (Emilia).—*El Monitor de Bologna* (May 16) says that the first representation of Verdi's *Don Carlos* took place the previous evening, and was a splendid success. "E uno spettacolo veramente degno delle tradizioni olimpiche di quelle magnifiche scene." The orchestra was conducted by Signor Arditi—"l'egregio capitano dell' armonia al Teatro di Londra, di cui il nome è reso popolare dalla melodia di due valzer cantabili che sono due perle artistiche." The grand "procession" *finale*, the culminating *moreau* in *Don Carlos*, was unanimously applauded and encored, Signor Arditi proving himself the generalissimo of conductors. Signora Fricci fully maintained her high reputation, and sang the romance in the fourth act, where the jealous Princess regrets having betrayed the Queen, beautifully. Anastasi, Pantaleoni, and the other artists acquitted themselves satisfactorily.

* Now publishing in *Macmillan's Magazine*, translated by E. M. von Glehn.

MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent.)

The opera comique, *Galathée*, written by Brunswick, and set to music by Massé, has been produced since last I wrote; as also, subsequently, *Martha* and *Les deux cousins*, the latter being the production of a local amateur. He got produced at the end of last year's season an opera, entitled *Perrenche*—in English, "Periwinkle"—and of which I gave you the plot. I think Periwinkles and cousins may be placed in the same category; and I hope we may be spared again hearing a lot of valse and quadrille music strung together, and dignified by the name of opera.

Martha went pretty well; M. Bresson, as Lyonnelle, and M. Larriéne, as Plumkett, both being in excellent voice, and rendering their parts well in acting, as well as singing. Mlle Poitevin made a very good Lady Henriette Durham, and sang with taste. There was one drawback however. There was no equestrian performance in the act. It may have been that certain members of the *troupe* are not accustomed to horse exercise (*not hoarse dito*)—oh! or that, the bathing season having begun, the horses which draw the bathing machines into and out of the sea (for they are the only animals intrepid enough to face the deep, deep sea, or footlights) were tired with their day's work, and broke down at the last minute. If the composer of *Les deux cousins* had come to the rescue, we might have been treated possibly with a "gallop" (!) but no; there was not a "gal up." I had with me my youngest son, of tender age certainly; but who seems to have, his mother declares, a wonderful ear for music. He is also partial to circuses when they visit Boulogne. I had promised him to take him to see *Martha*, for the very reason that he would see at least two horses on the stage; but getting tired, as the opera progressed, at the non-appearance of such, he quietly began repeating, in his juvenile language, "Gee! gee!" to the evident annoyance of an elderly gentleman, who looked like a reporter; for whenever he was not taking snuff, he was taking notes. My boy's notes, in G, G, I may finish by adding, did not refer to the note Sol. Alas, my sun!

The season finished after 188 representations, with two extra nights, the first undertaken by M. Brindeau and his excellent company of dramatic artists, when the principal feature of the entertainment was Alexandre Dumas' *Monsieur Álphonse*. I will please not give you the plot, but simply record the fact that we had a treat in seeing that finished acting you only rarely see out of Paris. The second extra night, and last of the season, was the "representation extraordinaire" of Victorien Sardou's new piece, *Le Magot*, avec le concours de M. Brasseur et de sa troupe, among whom I would remark MM. Jourdan and Talbot, and Mdlles Marcelle and Mondelet. All I will say of the plot is, that it consists in the adventures of a piece of furniture which contains (le magot) a packet of letters, left by accident in a locked-up drawer when it is bought at a sale. It changes hands, by sale and stealth various times, from Nos. 1, 2, 3, &c., lovers of a "certaine dame," who shall, or ought, to be nameless. On the dialogue and situation I will not comment. *Le Caprice*, a "proverbe," by Musset, was also well played, and was very amusing.

Boulogne-sur-Mer, May, 1873.

THE EVENING STAR.

Star of evening ever fair,
Shining on this world of care,
Tell, oh tell me from above,
Why thy rays I so much love.

Trembling star, I gaze on thee,
Pondering on life's mystery;
Canst thou, from thy place of rest,
See and read the human breast?

Star so lonely, even now
Like some spirit fair art thou,
Watching from thy throne of blue
One that's sad and lonely too.

Fairest star I love thee well,
More than my faint words can tell;
Star, thy light so sweetly given
Wafts my thoughts from earth to heaven.

S. P. H.

CAIRO.—His Highness the Khedive is becoming economical. Besides having abolished all grand ballets, to be replaced by simple diversions, he has determined on no longer giving the principal artists such high salaries as they have hitherto received.

IF EVER THERE WAS A GREAT SCAMP.

(To the Editor of the "Musical World.")

Sir,—Thirty years ago, then the palmy days of the drama, the audiences of Miss Faust, Macready, Kean, and other exponents of the tea-pot school, were content to shiver for hours at the pit door, be nearly squeezed flat, and, finally, luxuriate, during a long evening, on a seat not unlike the back of a knife, in order to be harrowed nearly out of their shoes by those truly grand tragedians. Our respected forefathers paid eighteenpence, and expected in exchange real acting and plenty of shouting—and they got it; they expected, besides, the play to have a moral—and they got that too; virtue was invariably triumphant, and vice *au contraire*. Now-a-days all is different; the regular first-nighter can condescend to nothing less than a stall; he makes it a rule to arrive well in the middle of the first act, and never is so ill-bred as to exhibit the slightest token of approbation, or the reverse. As to the moral introduced by the present authors into their plays, the less said the better. If by chance they should happen to have any, it is of a kind exactly opposite to what our good old grandparents were accustomed.

Keeping to this rule the plot of Mr Albery's new comedy, *Pride*, points a moral of which the following is no exaggeration:—desert your wife and infant; falsely accuse an innocent person of theft;—behave, in fact, generally, as a blackguard, and you will be respected of your fellow-men, represent the borough of Westminster, and live happy ever after. In no other theatre but the Vaudeville, could *Pride* have achieved the success which it undoubtedly has. Mr Albery has produced a play with an interesting story, good dialogue, telling situations, and characters which afford scope for the fine acting of numerous members of the company. Mr William Farren, as the above-mentioned deserter of wife and infant, is excellent. His delineation of a man, now coward, now bully, always cad, is the finest piece of acting to be seen. In Mr Farren we find no extravagant walk nor mouthing, which passes with some for acting; we see perfect nature (the highest attainment of dramatic art), whether as Sir Peter Teazle or as J. Cadman Cadbutton.

Perr.

MENDELSSOHN SCHOLARSHIPS.

(To the Editor of the "Musical World.")

Sir,—The length of time that has elapsed since the idea was formed to collect a moderate sum for a Mendelssohn Scholarship, whose name is in reality a household word, especially in England, counts from the demise of that great master and artist; and the result to now may be called an inferior one, notwithstanding good men, and of great repute, have worked, and are still working, to do their best, and using their influence to make the sum worthy the purpose. We were delighted to see Mr George Grove, the indefatigable promoter of musical art, a gentleman amateur possessing knowledge and talent in such high degrees, lately to take the lead for the above-mentioned object, and we wish him success for this noble undertaking. We are informed that £1,000 are at least wanted, and surely this sum should be doubled to do justice to the illustrious composer and the country which intends to show her admiration in creating a Scholarship graced with his name.

May we suggest the following plan by which a great sum might in all probability be realized? viz., "Collecting Cards." We believe every amateur who has enjoyed the smallest portion of Mendelssohn's compositions will with the greatest readiness take such a card, and will influence his friends to subscribe. Every professor will surely do the same for his pupils; and, if we can particularly interest our lady amateurs to take the matter in hand, no doubt money will pour in in abundance for the object to be accomplished. Let us not forget the large musical warehouses and publishers who could spread those cards over the whole country; and upon them we must particularly call to assist in the undertaking, if, by taking in view the re-publishing in this country of nearly all his compositions, by which they have not hitherto lessened their incomes.

In concluding, it only requires a Committee of energy to set the machinery in motion, and satisfactory results, without great outlay, may be anticipated. There are thousands and thousands who would, not only without reluctance, but with infinite pleasure, contribute their mites, which would swell into a larger amount than by a number of subscriptions by pounds, which only a small proportion of the public may be able or willing to do, and by others besides who would not like to have their names published as subscribers. In appealing to the many admirers of our late great master we should feel most happy if the suggestions we have with modesty thrown out should be realized with good success!

DR FERDINAND RAHLES.

Malvern House, Queen's Terrace, South Hackney,
May, 1874.

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TO CORRESPONDENTS.

"LITTLE bird with lightsons wing!"—The author of the verses beginning as above is requested to communicate with Mr Wilford Morgan, 18, Surrey Street, Strand.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 30, 1874.

MANY changes take place so gradually as to escape the attention they deserve, and among them is one to which we may advert just now with special propriety. Time was when the business of concert-giving spread itself over the entire musical profession, in a greater or less degree. It was looked upon as a branch of trade as legitimate and appropriate as lesson-giving, and individual professors reckoned concerts given in their names among the indispensables of the season's work. Moreover, the field of concert speculation lay open to all, without let or hindrance. Anybody could enter into it and take his chance of success; which chance was in no way diminished by connection with a private and personal adventure. From this state of things we are slowly but surely passing to another, wherein concert-giving becomes the vocation of a few capitalists only. A little while and all others will be pushed out of the field, their prospects of success against such

formidable competitors being absolutely *nil*. It should be observed, however, that this phenomenon is only a part of a change affecting all branches of industry and enterprise. The age of small farms has passed, and large holdings are the rule. Everywhere employers with limited means are complaining that they cannot keep up the struggle against enormous aggregations of capital, and generally the tendency is towards more and more of such aggregations. The business of concert-giving shares in this universal movement. The hand-to-mouth follower of that business, and the occasional dabbler in its fortunes, have less and less chance. The capitalist crushes them more and more with his superior means, and no very sharp eyes are required to see that, in a little while, our concert-givers will be a limited number of wealthy firms, and great individual speculators.

In nothing is the change more obvious than in the decline of "benefit concerts"—the entertainments given by professors in their own names. Not very long ago every professor of note had his concert in some public hall, and enjoyed the honour of seeing it treated as an affair of importance. The press was expected to attend, and give it the distinction of a more or less prominent notice; and, though the prices were often out of all proportion to the real value of the performance, the general public were invited as though they had an interest in the affair. Benefit concerts are still given, and are likely to continue, but they are changing before our eyes from events of public or *quasi*-public concern to occasions of essentially private importance. Instead of appealing to the community at large, the benefit concert-giver limits his invitations to his own circle, and trusts far more to individual influence than to printed announcements. Two or three exceptions may be found where the benefit concert ostensibly retains its old character, but even in these cases exemption from change is more a seeming than reality, the real provider of the entertainment being the capitalist or big speculator with whom the professor has come to terms. In addition to the absolute destruction of small enterprises, we have, therefore, a process of absorption and aggregation going on similar to that which draws into the huge bulk of the sun the smaller bodies coming within the range of its attraction. No doubt all these influences will continue to work, spite of anything that may be said against them. The tendency of the age lies outside of, and above, human will, and this pronounced tendency in favour of a few great centres of action over many smaller ones is perfectly irresistible. Is it a misfortune? We believe not. It may do harm in individual cases, for every change entails such a result, but its general influence will be for good. The best work ever done for music has been accomplished by association, and in the capitalist concert-giver we have all the resources of association, without its frequent weakness of divided counsels. And this advantage is secured, be it understood, with an increase rather than an abatement of public control. The entrepreneur on a large scale is more sensible than his smaller brother of the fact that the public are his masters. In the good-will of that public he has an immense stake, and proportionate thereto is the anxiety with which he strives to please. The same thing may be observed on a much more developed scale in other fields of enterprise, and we are encouraged, therefore, to look with perfect equanimity upon the gathering into a few hands of the concert-giving business. As a rule, those hands will be hands of men of energy, supported by abundant resources, and able to snap their fingers at all influences save those legitimately exercised by the public at large.

CONSUMPTION.

THE ÉMEUTE.

(From "Another World.")

"The huge poison-tree once lay concealed in the heart of the minute seed. Why seek ye not the germs of disease poison in their minute receptacles?"

Formerly, in certain parts of the low marshy lands, the moist and noxious exhalations generated various diseases, particularly one answering to your phthisis, and called by us *karni-feroli*, that is "absorption of the vitality." Numbers lingered, with energies depressed and faculties impaired, till cut off by death. In its early stages, the disease gave no indications of its presence beyond the signs common to the most ordinary illnesses to which, indeed, they were attributed. However, no remedy was found by the doctors.

Even where the possible presence of the disease was suspected, the respiratory organs of the sufferer were subjected to various tests; but if certain symptoms were absent, and the patient breathed easily, the physicians concluded that there was no danger in the case. The signs they sought were in reality those belonging to an advanced state of the disease, and, when these appeared, the malady was generally beyond cure.

No effectual measures were taken for discovering indications of the earlier stages of the malady before the beginning of my reign, when I observed that many young girls, who at first seemed to suffer only from debility and lowness of spirits, soon afterwards withered and died of what was then called by a term answering to your expression of "rapid consumption." This often happened where the patients had been previously pronounced free from organic disease.

I knew that, in the physical as in the moral constitution, evils, however grave, have their origin in some incipient germ of small proportions, and I would not believe that the confirmed ulcers, which I had seen during the examination of diseased lungs in the Theatre of Anatomy, had arisen suddenly, for I reflected that the operations of nature are gradual. These ulcers, which are, I think, called "tubercles" by your physicians, had been the immediate cause of many deaths.

After much meditation, I concluded that the actual beginning of the malady was unknown, and that the inability of the doctors to master the disease arose from the inadequacy of the means employed for its earlier detection.

I had frequently expressed my convictions to the ablest medical men, but they held to their opinions and practice with unyielding tenacity. Our doctors at that time thought that there was no science beyond what they themselves knew, just as there were many able men who maintained that there was no other world but Montalluyah, until the invention of my telescope brought your earth and other worlds within the limit of their vision.

A young and interesting girl, a penitent, from a course of incontinence and excess, suffered much from weakness and lowness of spirits. The doctors examined her in the usual approved way, with and without their instruments, and declared that her lungs were healthy and sound; all that now ailed her, they said, was the depression arising from involuntary regrets and longings for the excitements of her former life. I had a strong impression, however, that this was not the cause of her prostration, firmly believing that her lungs were affected, though the doctors assured me that they had used every test with scrupulous care to detect disease, and had arrived at a contrary decision. Not being convinced, I requested them to give me a daily report of the girl's progress.

As she grew weaker, the doctors determined to administer a powerful potion, which would lay the foundation of her cure, if their estimate of the malady was right, but would accelerate death if the lungs were really affected. Persuaded that, in the then state of medical knowledge, the girl's life could not be saved, if the disease was really phthisis, and knowing that, if it was not the case, the potion was calculated to do good, I did not prevent the doctors from acting according to their own convictions.

The potion was administered accordingly, and the girl soon fell into a calm and tranquil sleep, from which, to the surprise and consternation of the physicians, she never awoke.

The body was examined, and on the right lung were found pimpls, small indeed, but visible to the naked eye, which, on closer examination with the microscope, proved to be incipient

tubercles; the left lung was similarly affected. These incipient tubercles, though sufficient to cause languor and debility, by attracting the vitality of the body, had not yet become of sufficient size and virulence to affect her breathing; hence her lungs were considered sound by the doctors, who only regarded the usual tests.

I called together the principal physicians, chemists, and heads of science, and requested them carefully to study this formidable disease; and, after a time, the discovery was made that all the most fatal cases of consumption were ushered in by the appearance on the lungs of minute incipient spots, which attract and feed on the vital juices of the body. These spots swell gradually into pimpls of a reddish hue, on which ultimately a small yellow head appears. This breaks in due course, and the matter discharged spreads, combines, and assists in the growth and accumulation of other and larger tubercles, which cause much pain, greatly impede the passage of the air, and eventually carry off the patient.

(To be continued.)

OCCASIONAL NOTES.

The postponement of Mr Sims Reeves' benefit concert, from Monday to some day not announced as we write, will call forth a good deal of anxiety, as well as occasion much disappointment. To allay the former we may state that it is not at all probable any change has been necessitated by Mr Reeves' state of health. The great artist, we are happy to believe, is quite recovered from his long illness, and thoroughly able to resume his place in the profession. Under these circumstances, the public will assume that postponement has been dictated by a desire to present the greatest possible amount of attraction. That such a belief will find its justification when further particulars are forthcoming we entertain no doubt at all.

THE proposal to set apart a plot of ground in Cypress Hill Cemetery for the interment of journalists, dying in the city, and otherwise unprovided with a place of interment, opens up one or two suggestions. In the first place, what constitutes a journalist? and, in the second, why should journalists be thus favoured beyond other professional men? In the matter of special graves, surely the medical fraternity has a prior claim, and there is no reason why members of the press should be preferred to members of the opera or the stage. It might, of course, be a good thing for the community if a goodly number of so-called journalists, who dodge the outskirts of an honourable calling, were interred as speedily as possible, and the certainty of a gratuitous inhumation might induce several of the neediest to shuffle off their mortal coil. But even that would have its drawbacks; and, on the whole, we are not inclined to favour the scheme. Journalists are not more anxious to be buried than other people.—*Arcadian*.

WE have all been very pleased to welcome the Duchess of Edinburgh among us, as we should have been pleased to welcome any other young lady under the same conditions, but when England adopted Marie of Russia it did not bargain for everything else belonging to the "Colossus of the North." In the way of music, for example, though Mr Gye intends to spare us Glinka's *Life for the Czar*, great cause for distress remains in the prevalence of Russian hymns, fantasias, and what not besides of the same kind. On Monday last, the Prince of Wales, as Commodore of the Royal Thames Yacht Club, went on a cruise down the Thames, and we read that he was persistently assailed with "God save the Czar," from passing steamers. This is a little too much. Of course, we hope the Czar will be saved, but we, as a people, have no great national interest in his ultimate fate, and there is something inexpressibly funkeyish about such an affection of enthusiasm. Let the Russian Hymn, which has had its day, rest, or be confined to churches, where, we believe, its tune has long done duty.

ROME.—The Abbate Franz Liszt will spend the summer here at the Villa d'Este, which belongs to Cardinal Hohenlohe. It is said that he intends composing an oratorio, on a Polish subject, St Stanislaus, and dedicating it to the Duchess Wittgenstein, a lady of Polish extraction.

CONCERTS VARIOUS.

On Thursday evening, May 21st, Madme Pyne-Galton gave a benefit concert at Westbourne Hall, Bayswater, and was well supported on the occasion. The first part of the programme was devoted to Herr Gollmick's operetta, *The Blind Beggar's Daughter of Bethnal Green*, the solos being well sustained by Mrs Whatley, Miss Emilie Hyem, Messrs Kay, Kyle, Galton, Pateman, Spittle, Scarpe, Greenhill, and Penna. A very efficient choir rendered the choruses with great precision. Mrs Ward Somerville recited the argument of the operetta with effect. Herr Gollmick and Madme Pyne-Galton presided at the pianoforte. Several songs and pianoforte solos were contributed during the evening. Mr W. Beavan conducted.

Mr E. H. THORNE gave a pianoforte recital at St George's Hall, on Tuesday. The following is the programme:—Partita in G major—J. S. Bach; Duet, Variations on a French theme, Op. 10 (dedicated to Beethoven) (Mr E. H. Thorne and Mr Duncan Hume)—Schubert; Aria, "Voi che sapete" (*Nozze di Figaro*)—Mozart; Sonata; *The Maid of Orleans*, Op. 46—Sir W. S. Bennett; Song, "The faded violet" (words by Shelley) (Miss Enriquez)—Accompanied by Mr H. C. Deacon)—E. H. Thorne; Sarabande et à la Bourree—H. C. Deacon; and "Festspiel und Brautfest aus Richard Wagner's *Lohengrin*"—Liebt; Berceuse, Op. 57—Chopin; "Spring Song" (from four characteristic pieces) (Mr E. H. Thorne)—E. H. Thorne; Song, "The nightingale and the lark" (Miss Enriquez)—Molière; Sonata Appassionata, Op. 57—Beethoven; Song, "Again as of old" (Miss Enriquez)—Miss Harriett Young; and Duet, "Andante con variazioni, Op. 83a" (Mr E. H. Thorne and Mr H. A. Branscombe)—Mendelssohn.

THE MISTES AGNES AND VIOLET MOLYNEUX, two talented young pianists (pupils of Sir Julius Benedict) gave a recital of classical and popular music at the Westbourne Hall, with decided success. Several solos and duets from the works of Spohr, Meyer, Benedict, Ravenna, Paradies, and Weber, constituted the first part of the programme. The duet playing of the youthful sisters was perfection, whilst the solo performance of each was worthy of performers of advanced years and long practice; but when such perfection is found in such tiny players, it shows the care and judgment of their talented master in directing their studies. The finishing piece of the first part, Weber's "L'invitation à la Valse," was first-rate, and was loudly applauded. The second portion of the entertainment opened with Hummel's *Notturno* (Op. 90), rendered with accuracy and proportionate effect. After the *Notturno* several solos and duets were played, and the young artists, at the conclusion, received quite an ovation from the audience, the pleasure these performances evidently afforded richly deserving the compliment.

MR AND MRS RICHARD BLAGROVE gave the first of three concertina and pianoforte recitals, at the Beethoven Rooms, on Thursday afternoon, May 21, under the immediate patronage of H.R.H. the Princess Mary Adelaide Duchess of Teck, and numerous others of the nobility and gentry. The vocalists were Miss Sophie Ferrari, Miss Matilda Scott, and Madme Osborne Williams. The following is the programme of the first recital:—Sonata in A major, arranged for concertina and pianoforte (Mr and Mrs Richard Blagrove)—Bach; Song, "Will he come?" (Madme Osborne Williams)—Sullivan; Etudes de Concert (concertina, Mr Richard Blagrove)—Regondi; Song (MS.), "This is love" (Miss Matilda Scott)—Augustus L. Tamplin; Sonata, E major, Op. 109 (pianoforte, Mrs Richard Blagrove)—Beethoven; Song, "The bird and the maiden" (Miss Sophie Ferrari, concertina obbligato, Mr Richard Blagrove)—Spohr; Ballad, "Kathleen Mavourneen" (Madme Osborne Williams)—Crouch; Lied, B flat major, and Scherzo, A minor, for concertina (Mr Richard Blagrove)—F. David; Romance, "Gabrielle's lute song" (Miss Matilda Scott)—Miss J. Mayo; Pianoforte Solo, "Le reveil des Fees" (Mrs Richard Blagrove)—Prudent; Swiss Spring Song (Miss Sophie Ferrari)—Mendelssohn; Duet (MS.), "Mirella," for concertina and pianoforte (Mr and Mrs Richard Blagrove)—Sydney Smith and R. Blagrove. Accompanist, Mr Zerbini.

Mrs STEELE, an old established favourite of the public, gave her annual concert on Thursday, May 21st, in the Queen's Concert Room, Hanover Square, and, we are glad to say, to a very large assemblage of her friends and patrons. The *bénéficiaire* was in excellent voice, and sang Miss Gabriel's "Cleansing fires," a new song, "The Cuckoo," by Mrs Bartholomew; and, with Madame Otto Alvsleben and Mr Santley, the duets, "Giorno d'orroro," and "La ci darem," in all of which she was duly appreciated and applauded. Madame Otto Alvsleben gave with fine effect Benedict's variations on the "Carnival of Venice," and was loudly and deservedly applauded for her brilliant singing. Mr Benthall, in "My Queen" and a song of Verdi's, displayed his voice and singing to the highest advantage, and deservedly received the plaudits of the audience; as did also Mr Finlay Finlayson, a young and rising baritone, who sang a charming new song written for him by Madme de Sievers; he was accompanied by the composer, and it received every justice at his hands. He also sang Signor Tito Mattei's "Non e ver," and joined the other

artists in some concerted vocal pieces. Mr Santley, in a song by Mr J. L. Hatton, "Turpin's ride to York," sang with that spirit and artistic feeling which he alone can display, and was encored unanimously. Madme de Sievers, in a solo on the harmonium, played magnificently, and was loudly applauded, as were the Misses Kingdon in a pianoforte duet by Ketterer. Mr Corney Grain excited the risible faculties of the audience by his excellent comic sketch of *The Garden Party*. Mr George Forbes, in conjunction with M. Paque, played Beethoven's Sonata in A major, for violoncello and pianoforte, as well as a "valse de concert" of his own composition. Mr John Thomas gave Parish Alvar's harp solo in imitation of a mandoline, receiving loud and deserved applause. Mr Lindsay Sloper and Mr G. Forbes accompanied the vocal music on the pianoforte.

PROVINCIAL.

STAINES.—A concert in aid of the funds of the Metropolitan and City Police Orphanage took place, by permission of the Rev. Mr Armstrong, in the Schoolroom, London Road, on the 15th inst., and realized a sum of twenty pounds. The Misses Scott, Enricket, M. Scott, Messrs Hunt, Allen, and Winter, with the Orphanage Band, went through a programme of some twenty pieces, and "nearly the whole of them came in for an encore," says the *Windsor and Eton Express* (!!!).

DUBLIN.—The "birth night concert" of the poet Thomas Moore, was given by Professor Glover in the Ancient Concert Rooms, on Thursday evening, May 28. Madame Gedge, from London, was expressly engaged for the occasion to interpret the beautiful melodies of the national bard of Ireland.

The *Carmarthen Journal* of May 22 says:—

"Lovers of really good music had a rich treat afforded them on Tuesday evening last, when Mr C. V. Harding gave his annual concert at the Assembly Rooms. It is not often we have the pleasure of hearing such an entertainment as this in Carmarthen, and we were very glad to find Mr Harding's efforts to provide a really high-class concert appreciated in the manner they were. The room was crowded in every part, and the reserved seats were occupied by the *élite* of the town and neighbourhood. The artists were Miss Griffiths (soprano), Miss Sophie Smith (contralto), Mr Charles Vidoon Harding (tenor), Signor Paggi (flautist), Mr W. F. Froot (harpist), and Master C. F. Williams officiated as piano accompanist."

BRIGHTON.—The *Guardian* informs us that there were upwards of seventeen thousand visitors to the Aquarium on Whit Monday. At the Saturday afternoon concert last week there was a large attendance; and Madame Patey, the vocalist, sang charmingly, her reception being hearty and unanimous. Mr Kelly played a cornet solo, and some overtures and selections were rendered by the Aquarium Band. Miss Helen Standish was engaged to sing at the afternoon and evening concerts on Wednesday; and the ever-favourite Miss Edith Wynne was to have been the "star" for to-day (Saturday), Mr Reeves Smith, however, received a telegram from Miss Wynne (who has lately returned from America), saying that she would be unable to appear, as she had been detained on her voyage across the Atlantic, and was indisposed after the journey. Under these circumstances, Mr Reeves Smith engaged Madle Victoria Bunsen—who is already favourably known to Brighton audiences, having sung at one or two of the Dame grand concerts. Madle Bunsen will sing "Voi che sapete" (*Don Giovanni*), Mr F. H. Cowen's song, "Marguerite," and the Brindisi from *Lucrezia Borgia*.—Mr Emmet has been playing Fritz, in *The Adventures of Fritz*, at the Theatre; and Mrs Cora Tappan, a "trance medium," has been exhibiting her powers as a lecturer at the Concert Hall in West Street.

TURIN.—Herr von Flotow's *Maria* has been performed at the Teatro Vittorio, with Signora Pozzi-Branzanti and Sig. Piazza in the principal female and male character respectively.—At the Balbo, Signora Frezzolini has been much applauded in *Linda*.—Herr Johann Strauss and his Orchestra have given a most numerously attended concert at the Regio.

FLORENCE.—A new opera, *Elena*, by Sig. Trovati, will be produced very shortly at the Teatro Alfieri.—The Teatro Nazionale is being repaired and re-decorated. It will open in the autumn with opera and ballet.—Herr Johann Strauss and his Orchestra have not been quite so successful here as in the other Italian cities they have visited. The general audience were not particularly enthusiastic, while a clique of professional musicians endeavoured to get up a manifestation against them, under the pretext that the public ought to patronize Italians and not foreigners. What would these malcontents say were foreigners to adopt the same rule, and exclude Italians from London, Berlin, Paris, St Petersburg, and so on? In justice to the other persons present on the occasion in question, however, we must add that they ultimately put down the malcontents.

BELLASIS ON CHERUBINI.

Mr Bellasis has here brought together the facts in the life of one of the most celebrated composers of modern times, hitherto to be found in pamphlets and other less important notices. Cherubini was a man who exercised a most important influence on both operatic and church music, and this has led the author to divide his work into two parts, yet without sacrificing chronological order—viz: into theatrical music, and ecclesiastical music. At first sight this plan would appear difficult and unusual, yet in Cherubini's case it has been found possible; for, though the composer wrote sacred music and secular music throughout his life, yet we find that from 1773 to 1808 he wrote twenty-one operas, and from 1808 to his death in 1842 only four, while from 1773 to 1808, he composed but three masses, and from 1808 to 1842 as many as eleven, and were we to reckon up the operatic fragments and hymns, similar results would be found. Cherubini's life divides itself into two almost equal parts, and the year 1808, which marks his successful venture as an ecclesiastical composer, is also the year when the opera was discarded almost entirely for the music of the church. In his opera of *Démophon* were here and there seen that brilliant instrumentation which culminated in its full power in *Lodoiska*, which also possessed what *Démophon* had lacked—vocal skill and power. The mere prettiness of Paisiello and Zingarelli could not stand against this new and powerful music. The agitated period of 1789 demanded something more vigorous, and *Lodoiska* supplied the want. "We are afforded," says Mr Bellasis, "the unusual spectacle of an Italian upsetting the popularity of Italian operas. The *mis-tesoro* style was ill-fitted for stirring times. For about 1789, as in politics, so in music and literature, a new spirit was rising. The dramas of Racine, and the operas of Lulli were much akin to one another; and the genius of a Schiller had its counterpart in that of a Beethoven." Both Mozart and Cherubini, the one in Germany and the other in France, effected, independently of one another, a revolution in opera; yet of the two Mozart is probably more Italian than Cherubini, and Cherubini is more German than Mozart. Mozart has more grace than Cherubini, but Cherubini has perhaps more power. In melody, doubtless Mozart is superior, yet Cherubini's tunes grow upon the ear, if more slowly, none the less surely, and were his opera, *Les deux Journées*, given a fair chance in England, it would speedily become popular. "It is deeply to be regretted," observes Mr Bellasis, "that the work was only once performed, for one hearing is not sufficient for that full appreciation of any classical work which familiarity alone can bring. It was not enough for Mozart's operas, nor for Weber's *Der Freischütz*, nor for Beethoven's *Fidelio*, nor for Meyerbeer's *Robert le Diable*, nor is it enough for Cherubini's operas." Indeed when we think of the popularity of *Fidelio*, we need have little fear for Cherubini; for what said Mendelssohn of Beethoven's immortal work? "On looking into the score, as well as on listening to the performance, I everywhere perceive Cherubini's dramatic style of composition. It is true that Beethoven did not ape that style, but it was before his mind as his most cherished pattern."

So much for Cherubini as an operatic writer; and in the field of church-music he has no rival in solemnity,unction, and power—save Beethoven, who, however, has here written so little that he can hardly be placed with Cherubini. Admirable as are *Les Deux Journées*, the *Medea*, and *Elisa*, Cherubini has indeed almost surpassed himself in sacred music. The mass in F was received with transports of enthusiasm by musicians; the masses in D minor and C disputed the palm of being superior to all others in the opinion of artists, while the two Coronation masses in G and A must ever stand as imperishable monuments of science and genius; and last, not least, the two splendid Requiem masses in C minor and D minor, the latter finished in the composer's seventy-seventh year—an extraordinary example of unfailing powers. Mr Bellasis is well entitled to allude to it as "a circumstance without parallel in the annals of musical art." Cherubini's position as chapel-master to Louis XVIII. and Charles X. assuredly secured his services to art in that department most congenial to the composer's talents.

Cherubini had the reputation of being very strict and severe, and his sharp sayings have almost become household words; yet for those who knew him well, there was no doubt of his thorough goodness of heart. The funeral speeches he made at the graves

of Boieldieu and Catel attest a true love of friends and a keen affection for those who were dear to him, and are among the most interesting relics here collected in the memorials. We notice that Mr Bellasis is very particular about giving his authorities for anything important that he relates, and that he does not put forward his opinions where better men have already expressed them. There is room, however, for him to exercise his own powers in some of the notices of works which he has taken in hand, in the absence of any criticisms already made. His remarks on the masses in D, C, and G, are brief, and do not call for any express observations from us. There are numerous musical illustrations, which, if music is to be described at all, are almost indispensable for the due understanding of the author's remarks. Occasionally we have short sentences, which seem to us to convey sound criticism. Thus he excuses the "perpetual joyfulness" in Hadyn and Mozart's masses by saying: "It is their very fulness of heart that makes them see nothing but gladness in the Christian Sacrifice." The only very important original musical criticism appears to us to be that on the Requiem mass in D minor, which is written with true appreciation and insight. We should like to give the account of the "Dies Irae," but as this is too long, we must content ourselves with the "Agnus Dei." "The introduction which prepares," etc., p. 350, down to the end "all is at rest," p. 352.

The catalogue of Cherubini's works at the end of the volume is taken from Cherubini's own catalogue. Mr Bellasis, however, has inserted twenty works mentioned in a supplement by De Toulmon, the editor of the original catalogue, and has also numbered each work, and given—though he does not allude to this himself—the names of the publishers, for the most part of the old full scores. Indeed a full list of publishers would hardly, we presume, have been possible, or at any rate would have involved great trouble and delay. At the end is an analysis by Mr Bellasis of the catalogue, which gives us briefly a record of Cherubini's indefatigable labours in the art he served so well. A portrait of the composer taken from Ingres' great painting in Luxembourg, adorns the frontispiece of this book.

WELLINGTON GUERNSEY.

REVIEWS.

R. MILLS & SONS.

Rememberest Thou? Words by GORDON CAMPBELL. Music by AMY COMPTON. A SIMPLE and unpretending song in E flat, written for a mezzo-soprano or baritone voice. Expressively sung it cannot fail to please, inasmuch as the verses have a theme of universal interest, and the music seeks, in the directest way to enforce their sentiment.

NOVELLO, EWER & CO.

Six Settings of the "Kyrie Eleison." Composed by DR C. G. VERRINDER. DR VERRINDER has made a creditable effort towards increasing the number of acceptable kyries. His music is animated by true devotional feeling, and is well-written withal. When we say that greater variety would be an improvement we scarcely make any reflection upon the composer, because nothing is more difficult to attain than variety when the space in which to work is small and rigidly bounded.

LAMBORN COCK.

Think'st thou on me, Song for Contralto Voice by CHARLES SALAMAN. MR SALAMAN always writes with a pen of his own, and never finds it needful to borrow another's. The song before us is after Mr Salaman's most distinctive fashion, and, while rather too difficult for the general public, will assuredly excite the interest of the amateur.

DUNCAN DAVISON & CO.

Perchè sogno mia bella. Notturno. Parole di F. RIZZELLI. Musica di G. MURATORI.

AMATEURS who love a good and easy Italian song will find what they want here. The accompaniment is simple, the melody pleasing and thoroughly vocal. Key, F major; highest note, G. *Tutto è tormento Romanza.* Poesia di METASTASIO. Musica di G. MURATORI. The remarks made above apply equally to the composition before us, save that it is adapted for a mezzo-soprano or baritone voice. We can recommend the song unreservedly as one that cannot fail of success when properly rendered.

WEEKES & CO.

Twilight Song. Words by SCHUTZ WILSON. Music by A. D. SCALLES. A LOVE song of some pretensions and considerable merit. We should prefer to see the occasional independence of the accompaniment carried further than it is; but even as now a good deal worthy of commendation presents itself.

FRENCH PLAYS AT THE PRINCESS'S THEATRE.

(To the Editor of the "Musical World.")

DEAR MR EDITOR.—Once more we have Favart in one of her great impersonations, and in none does she shine to more advantage than in *On ne badine pas avec l'Amour*. If there be one piece more than another in which she displays all the tenderness and passion of her acting it is in this. She is simply perfect. Her delivery of the Prayer was remarkable for grandeur and tenderness, and at the conclusion Mdlle Favart received a perfect ovation. M. Bilhant played extremely well. Didier, as usual, made the most of a small part. The recals were numerous and the house was crowded. I am, dear Mr Editor, yours faithfully,

IGNACE GIBSONE.

LA JOLIE PARFUMEUSE.

(To the Editor of the "Musical World.")

SIR.—Mr H. J. Byron, in a notice to the public, says that, "finding the original libretto of *La Jolie Parfumeuse* remarkably clever but altogether inadmissible in an English theatre, I have had to retain simply the backbone of the opera, providing dialogue which shall give a fair notion of the original."

This piece of information, though modest for Mr Byron, is scarcely just towards Messrs Creminoux and Blum, whose powers of writing brilliant dialogue cannot be great if they are to be judged by the "fair notion" Mr Byron gives us.

Thanks to Miss Santley, *La Jolie Parfumeuse* was received on the first night enthusiastically, and is likely to be a lasting success. Rose Michon will become a greater favourite than *Mdme Ango's Daughter*. On hearing "A Toulouse en Toulousaine" so charmingly sung, all will console themselves for the decline of a Schneider, and be thankful that, though Mr Byron does attempt a "fair notion" of dialogue, the evil is more than balanced by the music of M. Offenbach and the singing of Miss Santley.

PUFF.

THE BOHEMIANS.

(To the Editor of the "Musical World.")

DEAR MR EDITOR.—"The Bohemians" had a grand gathering at their rooms in Grafton Street, on Wednesday evening (last week), which included a phalanx of artistic talent rarely got together for their mutual entertainment. Amongst the most distinguished visitors who greatly contributed towards the musical delight of the evening were Mdlle Tietjens, Mdlle Trebelli-Bettini, Mdlles Marie Roze, Singelli, Victoria Bunsen; Signors Campobello, Giulio Perkins, Rinaldini, &c.; Mr Corney Grain, Sir Julius Benedict, Mr Lindsay Sloper, Signor Tito Mattei, The Chevalier de Kontski, Mr Carrodus, Mr F. H. Cowen, Captain Hullet (Secretary), Mdlle Victoria de Bono (violin), &c. It would be invidious to select any particular names for eulogy from this bouquet of celebrities, where all were so clever, so good-natured, and seemed so happy in contributing their share towards the enjoyment of the evening. The rooms were crowded with the most distinguished musical, theatrical, artistic, and amateur elements of society, who all enjoyed the social and agreeable intercourse arising from the meeting, and who were most enthusiastic in their appreciation of the display of talent which the accomplished artists so pleasantly contributed.

What can be more charming than the society of the artistic world? The members thereof travel and see so much; breathe so extended an atmosphere; have so much individuality of character; frequently speak two or three languages; are often clever in matters outside their vocation, and have so much to talk about that is amusing or worth knowing. Nothing could have been more successful than this "at home" of "The Bohemians."

H. W. G.

May 23, 1874.

BOLGONA.—Signor Guglielmo Branca has completed an opera entitled *Maria Dolores*.

BORDEAUX.—Mad. Ristori embarked here a few days since for South America. She is about to make a professional tour of eighteen months through the Brazils, Peru, Chili, and the other neighbouring states. The port to which she is bound is Rio de Janeiro. She is accompanied by all her family, and an entire dramatic company, numbering thirty persons.

PADUA.—The approaching season will be inaugurated by Sig. Gobati's opera, *I Goti*, which has also been selected for the Fair season of the Teatro Grande, Brescia.

LEGHORN.—Sig. Pacini's *Saffo* has proved fairly attractive with Signora Carolina Farni, Celesta, Signori Rampini-Boncori, and Giralda as representatives of the principal parts. On the occasion of her benefit, Signora Carolina Farni, besides singing in the opera, appeared as a violinist, and performed Haydn's "Souvenir" with quartet accompaniment.

WAIFS.

Two interesting "recitals of pianoforte music" have been given at St James's Hall during the week—Mdlle Essipoff's, on Wednesday, and Mdlle Marie Krebs, on Thursday. Particulars next week.

Mr Carl Rosa has returned from Germany.

Mr Dion Boucicault has returned to England.

Herr Brahma has succeeded Hans von Bulow as director of the Munich Conservatoire.

Herr Ullmann, the well-known manager of artistic tours, all over the world, has arrived in London.

A Springfield musical critic considers that some singers whom he recently heard were out of focus.

The Emperor of Austria has made a grant of 6,000 florins towards the Beethoven Monument at Vienna.

Madame Christine Nilsson has arrived from the United States to fulfil her engagement at Her Majesty's Opera.

The *Gazette Musicale* announces that the popular tenor, M. Leon Achar, has been engaged by Mr Mapleson for five years.

Master Walker, the young pianist, has arrived at Liverpool, having fulfilled his engagements in the United States of America.

Mdlle Belval, late of the Italiens, made her *début* at the Grand Opera as the Queen in *Les Huguenots*. The effort is said to have been quite successful.

After the concert at the Crystal Palace on Saturday week, the Czar sent for Mr Auguste Manns, the conductor, whom he complimented on the performance.

Mdlle Singelli will take part in Mr Mapleson's next provincial tour, and we shall be much mistaken if her charming appearance and talent do not win a success of the highest order.

Mr Vernon Rigby, we are glad to hear, has quite recovered from the severe cold which laid him aside some weeks ago. He has returned to town, and will at once resume the exercise of his profession. *Tant mieux*. We have not so many good English tenors that we can afford to spare Mr Rigby.

Between the 5th and 17th of May the following operas were played at the Imperial Theatre, Vienna:—*Der Freischütz*, *L'Etoile du Nord*, *Aida*, *Lohengrin*, the *Meistersinger*, *Le Prophète*, and Schumann's *Genievere*. Not a bad list; but where were *Lucia*, *La Sonnambula*, *Faust*, and others of that kidney?

A French *ex-chef d'orchestre* has counted the number of notes in Meyerbeer's *Huguenots*, and estimates them at 43,720, not including the overture, entr'actes, and ballet. The third act contains the largest number, 13,344; the second the next, 10,673; and the last act the smallest amount, 3665. The "Blessing of the Daggers" contains 3101, the septett 2402, and the "Rataplan" chorus 1297.

ORGAN PERFORMANCE.—Dr C. G. Verrinder, organist and director of the choir of Christ Church, Lancaster Gate, played the following pieces on the grand organ at the Royal Albert Hall on Sunday last:—Overture to *The Occasional Oratorio*, Handel; Prelude and Fugue, Mendelssohn; Andante Religioso, C. G. Verrinder; "Sing unto God," Horsley; Scherzo, Beethoven; Offertoire, Batiste; Verset, Guilmand; Grand March, Spohr.

An enterprising shoemaker over at Grand Rapids, Wis., has courted the muses in making known his business, and, through their inspiration, he has got out the following elegant sign:—

"Blow, blow, ye heavenly breezes;
All among the leaves and trees;
Sing, sing, ye heavenly muses,
And I will mend your boots and shooes."

One of the most recent Parisian successes in the shape of opera-bouffe is *La Jolie Parfumeuse*, written by MM. H. Creminoux and E. Blum, and composed by M. Offenbach. Its fame is in a measure due to a piquancy attained at the expense of decorum, but Mr H. J. Byron, adapting it for the Alhambra, has deprived it of all that can affect the most fastidious moralist. Misses Rose Bell, Kate Santley, and Lennox Grey all sing their best. Miss Amy Sheridan looks magnificent in a very small part, the "fun" is confided to Mr Harry Paulton, the music (adapted by M. Jacobi) is light and agreeable, and the piece is effectively put on the stage under the direction of Mr Baum.

Mr Arthur Sullivan's operettas, the *Contrabandista* and *Coz and Boz*, have been played nightly at the Prince's Theatre, Manchester, with even greater success than on the first week. Last night Mr F. Sullivan, to whose enterprise we believe the engagement of the present company was due, took his first benefit in Manchester. The interest of the performances was considerably increased by the presence of Mr Arthur Sullivan, who not only conducted the two operas, but also a performance of the beautiful orchestral and choral music from the *Merchant of Venice*, composed by Mr Sullivan for the revival of the play at this theatre. The band and chorus were augmented for the occasion. The operettas will be given for the last time this evening.—*Manchester Weekly Times*, May 23.

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